

الابحار إلى بيزنطة
هذه ليست بلداً لكبار السن .
الشباب بين أذرع بعضهم،
العصافير على الأشجار في أغانيها: “ هذه الأجيال المحتضرة ”
السلمون الواقع (في الشباك)، و “الماكريل” المالمى البحار،
السماك واللحم أو الدجاج ، يُمدح طوال الصيف
كل ما خُلق، و ولد و مات
شعر من الموسيقى الحسية كل إهمال
لمعالم الفكر التي لا تشيخ .

الشيخ الكبير ليس إلا شيء تافه
معطف رث معلق على عصا، إلا إذا
صفقت الروح بيديها وغنت، غناء عالي
لكل مُزقة في ذلك اللباس “الباند”،
لا مدارس غناء ولكن دراسة
لروعة الآثار فيها .
ولذلك أنا أبحرت عبر البحار، وأتيت
إلى المدينة المقدسة “بيزنطة”

يا أيها الصالحين الواقفين في نار الإله المقدسة
كالفسيفساء الذهبية على الجدران،
اخرجوا من النار المقدسة، بشكل حلزوني
وكونوا سادة غناء روجي .
وخذوا بعيداً قلبي المريض بالرغبات
المربوط بحيوان محتضر
إنه لا يعلم ما هو
وأجعلوني جزء من التحف الخالدة

عندما أخرج من الطبيعة لن أتخذ
جسداً من أي شيء فيها
ولكن مثل الأشكال التي يصنعها صانعو الذهب الأغرقيون
لنُبقي الإمبراطور النعسان مستيقظاً؛
أو تُوضع على غصن ذهبي لكي تغني
لسيدات وأسياد “بيزنطة”
من أجل ما كان، أو كائن، أو سيكون

Sailing to Byzantium
BY WILLIAM BUTLER YEATS



Introduction: “Sailing to Byzantium” by William Butler Yeats was first published in 1928 in the collection called “The Tower.” Byzantium is the old name of Constantinople or Istanbul which was once the capital of the Roman Empire. According to Yeats, the Christian Byzantium which influences the scene after the fall of Rome was an ideal place of culture and wisdom. In the poem, “Sailing to Byzantium”, the poet faces the old age and wishes to forget his decaying body and educate his soul for immortality. Yeats’ whole life has been devoted to create everlasting pieces of art and he imagines that after death his soul will be a golden bird resting in the Emperor’s palace.

Rhyme

.....The rhyme scheme in each stanza is ABABABCC. In several of the rhymes, the vowel sounds differ but the final consonants are the same--as in lines 18 and 20. When the vowel sounds of rhyming words are different but their final consonants are the same, a special kind of rhyme occurs: consonance.

Meter

.....Yeats wrote the poem in iambic pentameter. In this verse format, each line has five pairs of syllables. Each pair consists of an unstressed syllable followed by a stressed syllable. The first line of the poem demonstrates the pattern.

Analysis:

I

***That is no country for old men. The young
In one another's arms, birds in the trees,***

*—Those dying generations—at their song,
The salmon-falls, the mackerel-crowded seas,
Fish, flesh, or fowl, commend all summer long
Whatever is begotten, born, and dies.
Caught in that sensual music all neglect
Monuments of unageing intellect.*

Stanza 1:

The poet says that Ireland is not a proper place for old men because they get tangled into some sensual music which abstains them from achieving artistic ageless accomplishments of the intellect. The dying generation of birds and young lovers celebrate are against the natural cycle of death and birth. The young lovers are in each other's arms, the birds are in the trees and the fishes and fowls all sing one same song-the song of the senses. All these at the same time, are creatures who are subjected to death.

II

*An aged man is but a paltry thing,
A tattered coat upon a stick, unless
Soul clap its hands and sing, and louder sing
For every tatter in its mortal dress,
Nor is there singing school but studying
Monuments of its own magnificence;
And therefore I have sailed the seas and come
To the holy city of Byzantium.*

Stanza 2:

The poet says that Ireland being a country not good for old men who are otherwise a petty thing decaying along with their physical powers. The only substitute for them is to have their soul educated in a way that it starts to clap its hands and sing out loud. The newly learnt song of the soul makes it to rejoice and become louder and louder as the physical powers of the old men go bad to worse. The poet says that the only difficulty is to find such a singing school where the soul can get educated, because every singing school in the country of Ireland is concerned with studying monuments of its own significance rather than caring for monuments of unageing intellect. Therefore, as the poet does not find the right school to educate his soul, he travels across the seas and reaches the holy city of Byzantium.

III

O sages standing in God's holy fire

*As in the gold mosaic of a wall,
Come from the holy fire, perne in a gyre,
And be the singing-masters of my soul.
Consume my heart away; sick with desire
And fastened to a dying animal
It knows not what it is; and gather me
Into the artifice of eternity.*

Stanza 3:

The poet addresses the sages who were standing in god's holy fire in Byzantium. He tells them that the way they are standing, the same way a figure stands in gold mosaic work of a wall. He asks them to climb down from their present spiritual position and become the poet's educators of his soul so that his soul can learn the right kind of song. The first thing that the poet wants the sages to do is to purify his heart which is heavy with animal instincts and is sick with physical lusts. Once his heart has been purified, it will be easier for the poet to do what his heart most wants i.e. lead him into the artifice of eternity. The poet wants to be a part of those things which are beyond the cycle of birth and death.

IV

*Once out of nature I shall never take
My bodily form from any natural thing,
But such a form as Grecian goldsmiths make
Of hammered gold and gold enamelling
To keep a drowsy Emperor awake;
Or set upon a golden bough to sing
To lords and ladies of Byzantium
Of what is past, or passing, or to come.*

Stanza 4:

In the final stanza, poet says that once he is out of the cycle of nature, (being begotten, born and dying) he will seize contact with natural things-the physical world. The poet wants to take a form that is of golden shape and has golden enameling. This can be done by the Grecian goldsmiths who will construct a golden bird who could sing to the Emperor to keep him awake. He wants to be a golden bird of eternity so that he is set on a golden bough in the court of Byzantium and he would sing songs of all times, the present, past and future to the Lords and Ladies of Byzantium. The poet's song will be different from the sensual music of the dying generations and he will sing of the monuments of unaging intellect.